

A Madame Sophie Rabcewicz-Poznanska

**Deux Morceaux**

pour **PIANO**

par **Felix Blumenfeld.**

OP. 22.

No 1 Mazurka (en LA bémol)	Pr.	M. 80
	R.	30
No 2 Valse brillante (en Si)	Pr.	M. 1.40
	R.	50

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**M. P. BELAIEFF, LEIPZIG.**

1896

# Mazurka.

Félix Blumenfeld, Op. 22. N° 1.

**PIANO.** *Vivo, ma non troppo.  $\text{♩} = 63.$*

*p una corda*

*Meno mosso.  $\text{♩} = 52.$*

*cresc.*

*3*

*3*



First system of musical notation. The treble clef staff features a series of eighth-note chords, some beamed together, with a dynamic marking of *f* (forte). The bass clef staff provides harmonic support with chords and single notes.

Second system of musical notation. The treble clef staff includes a triplet of eighth notes and a dynamic marking of *f* (forte). The bass clef staff continues the harmonic accompaniment. A section marked *m.g. m. d.* (moderato giusto, mezzo-dolce) begins towards the end of the system.

Third system of musical notation. The treble clef staff shows a melodic line with eighth notes. The bass clef staff has a sustained chord. A dynamic marking of *dim.* (diminuendo) is present.

Fourth system of musical notation. The treble clef staff features a melodic line with eighth notes. The bass clef staff has a sustained chord. Dynamic markings include *p* (piano), *cresc.* (crescendo), and *f* (forte).

Fifth system of musical notation. The treble clef staff features a melodic line with eighth notes. The bass clef staff has a sustained chord. The system concludes with a final chord in the bass clef.

First system of musical notation. The key signature is three sharps (F#, C#, G#). The music is in 2/4 time. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment. A fortissimo (*ff*) dynamic marking is present in the lower staff.

Second system of musical notation. The key signature changes to three sharps and one flat (F#, C#, G#, D#). The melodic line continues with similar rhythmic patterns, and the accompaniment provides a steady harmonic base.

Third system of musical notation. The key signature changes to two flats (Bb, Eb). The music is marked *mp* (mezzo-piano) and *calando* (diminuendo). A triplet of eighth notes is indicated in the upper staff. The lower staff has an *mf* (mezzo-forte) marking and a *8va* (octave) instruction.

Fourth system of musical notation. The key signature remains two flats. The music is marked *p* (piano). A crescendo (*cresc.*) is indicated in the upper staff. The lower staff features a *p* marking and a *rit.* (ritardando) instruction.

Fifth system of musical notation. The key signature remains two flats. The music is marked *p subito* (piano subito). A *rit. pochiss.* (ritardando pochissimo) instruction is present in the lower staff. The system concludes with a final chord in the lower staff.

First system of musical notation. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides harmonic support with chords and single notes. A dynamic marking *più p* is present in the right hand.

Second system of musical notation. The treble staff continues the melodic development with various articulations, and the bass staff maintains the harmonic foundation with sustained chords.

Third system of musical notation. This system includes performance instructions: *pochiss. rit.* (very little ritardando) and *m.g. a tempo* (mezzo-gioco, at tempo). The dynamic *p* (piano) is also indicated.

Fourth system of musical notation. The treble staff shows a triplet of eighth notes. The word *urpegiato* is written below the bass staff.

Fifth system of musical notation. The treble staff features a triplet of eighth notes. The dynamic *poco f* (poco forte) is marked in the bass staff, followed by a *cresc.* (crescendo) instruction.

\*) Ce mi  $\flat$  doit sonner pendant les 7 mesures suivantes.

# Compositions pour Piano

publiées par

M. P. Belaïeff à Leipzig.

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*A Madame Sophie Rabcewicz-Poznanska.*

**Deux Morceaux**  
pour

**PIANO**

par

**Felix Blumenfeld.**

OP. 22.

Nº 1. Mazurka (en LA bémol) Pr. <sup>M</sup> 1.50

Nº 2. Valse brillante (en SI) Pr. <sup>M</sup> 1.40

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**M. P. BELAIEFF, LEIPZIG.**

1896

15-2-1310



# Valse brillante.

Félix Blumenfeld, Op. 22. N°2.

Allegro.  $\text{♩} = 72-76$

PIANO.

*f*

*mf*

*f sempre*

*dim.*

The image displays a page of musical notation for a piano piece, consisting of five systems of staves. Each system contains a treble staff and a bass staff, both with a key signature of three sharps (F#, C#, G#). The notation includes various musical elements such as notes, rests, and dynamic markings.

The first system begins with the dynamic marking *p* and the tempo marking *grazioso*. The second system continues the piece. The third system features a change in dynamics to *mf* and includes a marking *m.g.* (mezzo-giochiato). The fourth system returns to a *p* dynamic. The fifth system concludes with a *mf* dynamic marking.

The notation is characterized by flowing lines, often with slurs and ties, suggesting a lyrical and expressive style. The page number 1310 is visible at the bottom.

5

Ossia:

*p*

*mp*

*cresc.*

*f*

*dim.*

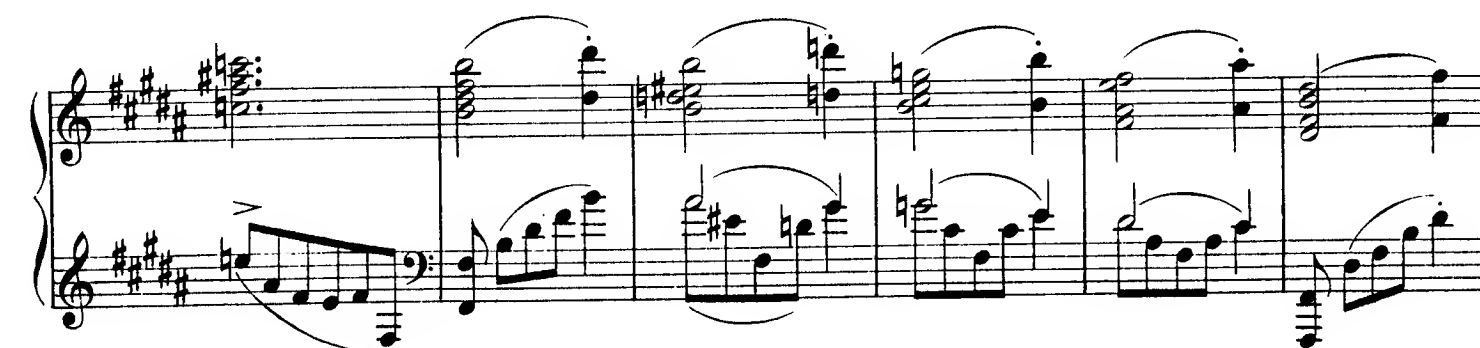
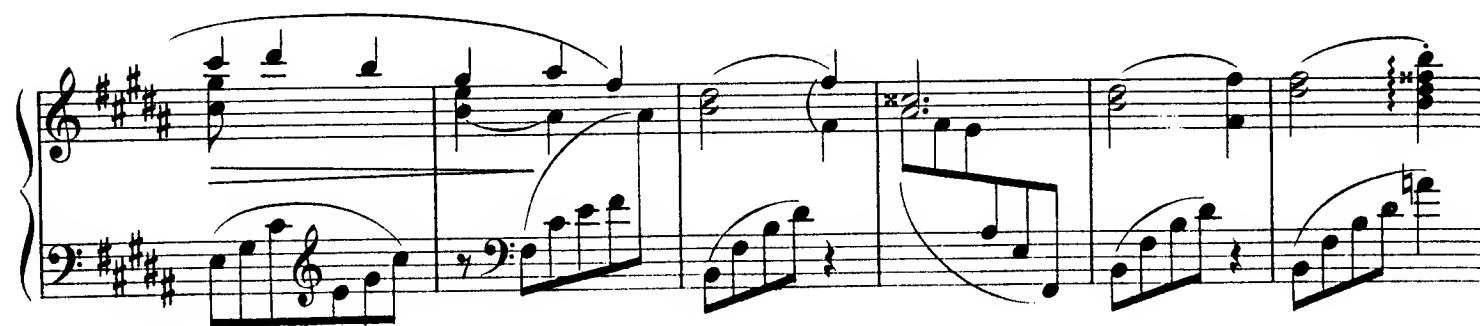
*p*

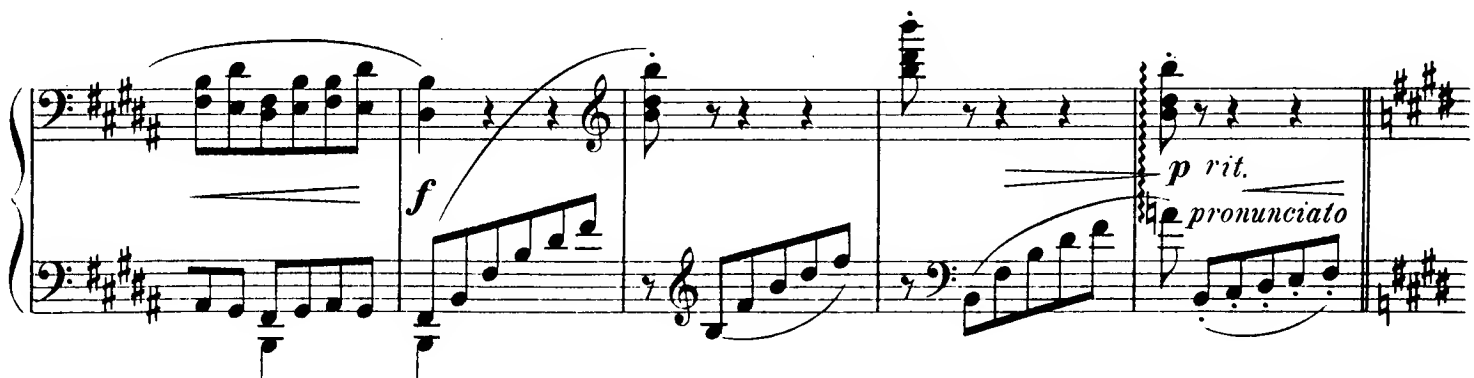
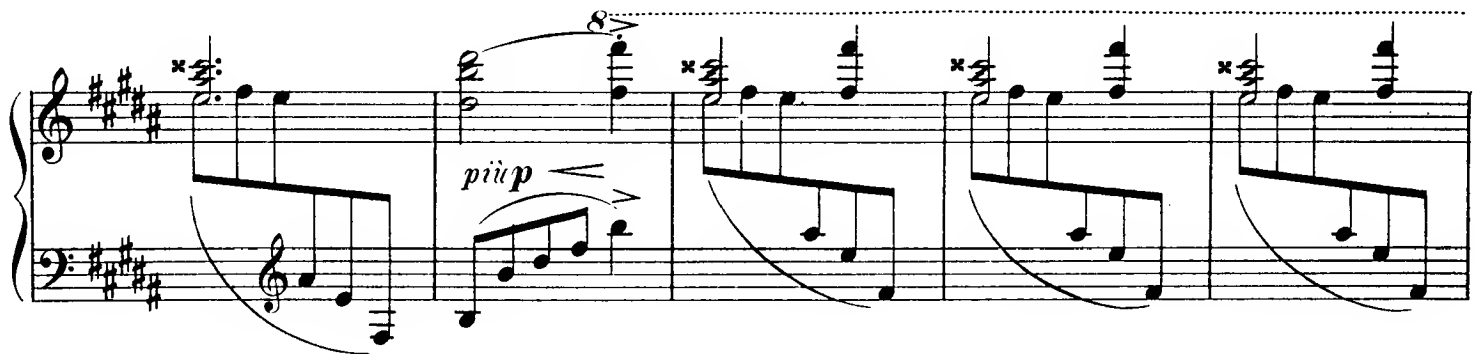
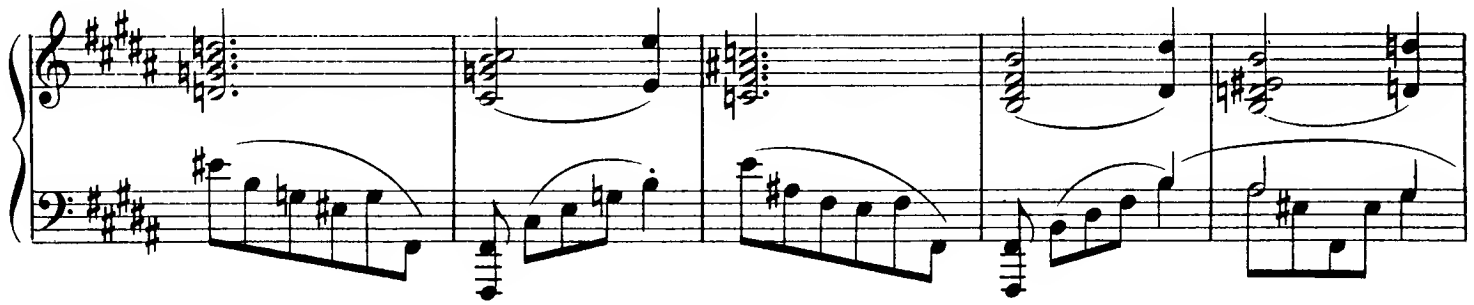
1 2 5

8

8

1310





## Meno mosso. ♩ = 160

*e ben cant.*  
*m.d.*  
*m.g.*

*m.d.*

*simile*

*rit. poco*  
*più p*  
*f*  
*dim.*

*a tempo*  
*ben cant. ma p*

Detailed description: This is a musical score for piano, spanning measures 1 to 24. The key signature is A major (three sharps) and the time signature is 4/4. The tempo is marked 'Meno mosso' with a quarter note equal to 160 beats per minute. The score is written for a grand piano with a treble and bass staff. The first system (measures 1-8) includes the instruction 'e ben cant.' and 'm.d.' in the treble staff, and 'm.g.' in the bass staff. The second system (measures 9-16) features 'm.d.' in the treble staff. The third system (measures 17-24) includes 'simile' above the treble staff. The fourth system (measures 25-32) features 'rit. poco' above the treble staff, 'più p' in the bass staff, and 'f' and 'dim.' in the treble staff. The fifth system (measures 33-40) includes 'a tempo' above the treble staff and 'ben cant. ma p' in the bass staff. The sixth system (measures 41-48) continues the piano accompaniment. The score concludes with a double bar line at measure 48.



*marcato*

*più p*

*dim.* *pp*

*p* *creśc. poco*

*mf* *dim. p*

*più f*

*molto cant.*

*sempre staccato*

*cresc.*

*mf*

*acceler.*

*poco*

*a*

*cresc.*

**Poco più vivo.**

*f*

1370

Detailed description: This page contains a musical score for piano, measures 10 through 19. The music is written in treble and bass staves. The key signature has three sharps (F#, C#, G#). The score includes various musical notations such as slurs, ties, and dynamic markings. Performance instructions are written in Italian. The page number 10 is in the top left, and 1370 is at the bottom center.

*sempre più vivo*

*mf* *cresc.*

**Tempo I.**

*ff* *mp*

*cresc.*

**Vivo.**

*ff*

5 4 2 1 5 4 2 1 2 4 5 1

5 2 1 4

1 2 3 4 1 2 3 4 3 2 1 4 3 2 1 4 1 4 1

1310

The musical score is written for piano and consists of five systems of staves. The key signature is three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'p' and 'cresc.'.

System 1: The first system begins with a piano (*p*) dynamic marking. It features a series of chords and melodic lines in both the treble and bass staves, with some notes marked with accents.

System 2: The second system continues the musical development, showing more complex chordal structures and melodic passages. The dynamics remain consistent with the first system.

System 3: The third system introduces a crescendo (*cresc.*) marking, indicating a gradual increase in volume. The musical texture becomes more dense with overlapping melodic and harmonic lines.

System 4: The fourth system continues the crescendo, with the music reaching a more intense and complex stage. The use of slurs and ties suggests a continuous flow of sound.

System 5: The fifth system concludes the page with a final series of chords and melodic fragments. The dynamics are still present, with a forte (*f*) marking appearing in the second staff of the system.

This page of musical notation consists of five systems of staves, each with a treble and bass clef. The key signature is three sharps (F#, C#, G#). The notation includes various musical elements:

- System 1:** The first measure has a forte (*ff*) dynamic marking. The bass staff features a melodic line with slurs and accents, while the treble staff has chords and slurs.
- System 2:** Continues the melodic and harmonic development with slurs and accents.
- System 3:** Features a melodic line in the bass staff and chords in the treble staff, with slurs and accents.
- System 4:** Continues the melodic and harmonic development with slurs and accents.
- System 5:** The final system includes a forte (*ff*) dynamic marking. The bass staff has a melodic line with slurs and accents, while the treble staff has chords and slurs.

pp marcato la melodia

*l'accomp. sempre staccato*

cresc. poco

*f*

*f*

The musical score consists of five systems of piano accompaniment. Each system has a treble and bass staff. The key signature is three sharps (F#, C#, G#). The first system includes the instruction 'pp marcato la melodia' and 'l'accomp. sempre staccato'. The second system continues the pattern. The third system includes 'cresc.' and 'poco'. The fourth system includes 'f'. The fifth system includes 'f'. The notation features eighth notes, sixteenth notes, and chords, with various articulations like accents and slurs.

Con gran bravura

ff

Ossia

Finis

# Compositions pour Piano

publiées par

## M. P. BELAIEFF

à LEIPZIG.

### C. Antipow.

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No. 1. Valse	1.—	—50
No. 2. Nocturne	—80	—40
No. 3. Intermezzo	—80	—40
No. 4. Impromptu	—80	—40
Op. 8. 2 Préludes. Complet	1.50	—75
Séparément.		
No. 1. E dur	—60	—30
No. 2. Des dur	1.—	—50
Op. 9. Miniatures. Complet	2.—	1.—
Séparément.		
No. 1. Fuguelite	—60	—30
No. 2. Mazurka	1.—	—50
No. 3. Valse	1.—	—50
Op. 10. Prélude	—80	—40
Op. 11. Valse et Etude. Complet	2.—	1.—
Séparément.		
No. 1. Valse	1.50	—75
No. 2. Etude	1.20	—60
Op. 12. Nocturne	1.—	—50
Op. 13. Impromptu et Valse. Complet	1.50	—75
Séparément.		
No. 1. Impromptu	—80	—40
No. 2. Valse	1.—	—50

### Alexis de Dreyer.

Op. 2. Badinage musical. 2 Morceaux (sur les touches noires). Complet	2.—	1.—
Séparément.		
No. 1. Berceuse	1.—	—50
No. 2. Burlesque	1.20	—60
Op. 4. Prélude et Etude	1.50	—75

### Félix Blumenfeld.

Op. 2. 4 Morceaux. Complet	4.—	2.—
Séparément.		
No. 1. Etude (LA majeur)	1.—	—50
No. 2. Souvenir douloureux	1.—	—50
No. 3. Quasi Mazurka	1.20	—60
No. 4. Mazurka de concert	1.50	—75
Op. 3. 3 Etudes. Complet	3.—	1.50
Séparément.		
No. 1. RE majeur	1.50	—75
No. 2. MI mineur	1.—	—50
No. 3. LA majeur	1.20	—60
Op. 4. Valse-Etude	2.50	1.25
Op. 6. 2 Nocturnes. Complet	2.50	1.25
Séparément.		
No. 1. Une nuit à Magaratch (Crimée). MI majeur.	1.50	—75
No. 2. MI mineur	1.20	—60
Op. 8. Variations caractéristiques sur un thème original	3.—	1.50
Op. 11. Mazurka	2.—	1.—
Op. 12. 4 Préludes. Complet	2.—	1.—
Séparément.		
No. 1, en SOL majeur	—80	—40
No. 2, en MI majeur	—80	—40
No. 3, en UT majeur	—80	—40
No. 4, en RE majeur	—60	—30
Op. 13. 2 Impromptus. Complet	3.—	1.50
Séparément.		
No. 1. LA majeur	2.—	1.—
No. 2. SOL majeur	1.—	—50
Op. 14. Sur mer. Etude	2.—	1.—
Op. 16. Valse-Impromptu	2.—	1.—

### Félix Blumenfeld.

	M.	R.
Op. 17. Préludes.		
Cahier I. Complet	3.—	1.50
Séparément.		
No. 1. UT majeur	—50	—25
No. 2. LA mineur	1.—	—50
No. 3. SOL majeur	—60	—30
No. 4. MI mineur	1.—	—50
No. 5. RE majeur	1.—	—50
No. 6. SI mineur	—80	—40
Cahier II. Complet	3.—	1.50
Séparément.		
No. 7. LA majeur	1.—	—50
No. 8. FA mineur	—60	—30
No. 9. MI majeur	—60	—30
No. 10. UT mineur	—60	—30
No. 11. SI majeur	1.—	—50
No. 12. SOL mineur	1.20	—60
Cahier III. Complet	3.—	1.50
Séparément.		
No. 13. FA majeur	—80	—40
No. 14. MI mineur	—60	—30
No. 15. RE majeur	1.—	—50
No. 16. SI mineur	—80	—40
No. 17. LA majeur	1.—	—50
No. 18. (Memento mori.) FA mineur	—80	—40
Cahier IV. Complet	3.—	1.50
Séparément.		
No. 19. MI majeur	1.—	—50
No. 20. UT mineur	1.—	—50
No. 21. SI majeur	—80	—40
No. 22. SOL mineur	1.—	—50
No. 23. FA majeur	—80	—40
No. 24. RE mineur	—80	—40
Op. 20. Nocturne-Fantaisie en MI majeur	2.—	1.—
Op. 21. 3 Morceaux. Complet	2.50	1.25
Séparément.		
No. 1. Moment de désespoir	1.—	—50
No. 2. Le soir	1.—	—50
No. 3. Uno corso	1.50	—75
Sigismond Blumenfeld.		
Op. 2. Quasi Mazurka sur le nom Be-la-f	1.50	—75
Op. 5. 6 Brinborions. Complet	2.—	1.—
Séparément.		
No. 1. Au jeu. No. 2. Une pensée à Schumann	—80	—40
No. 3. Un moment d'enthousiasme	—60	—30
No. 4. Préludino. No. 5. Un moment sérieux	—80	—40
No. 6. A l'exercice	—80	—40
Op. 6. 2 Mazurkas. Complet	2.—	1.—
Séparément.		
No. 1. SI mineur	—80	—40
No. 2. FA majeur	1.20	—60

### Anatole Liadow.

Op. 20. Novellette	1.50	—75
Op. 21. Ballade	1.50	—75
Op. 23. Sur la prairie. Esquisse	1.50	—75
Op. 24. 2 Morceaux. Complet	1.50	—75
Séparément.		
No. 1. Prélude	—60	—30
No. 2. Berceuse	1.—	—50
Op. 25. Idylle	2.—	1.—
Op. 27. 3 Préludes. Complet	2.—	1.—
Séparément.		
No. 1. MI majeur	—80	—40
No. 2. SI majeur	1.—	—50
No. 3. SOL majeur	—80	—40
Op. 29. Marionnettes	2.—	1.—
Op. 30. Bagatelle	—60	—30
Op. 31. 2 Morceaux. Complet	1.80	—90
Séparément.		
No. 1. Mazurka rustique	1.50	—75
No. 2. Prélude en SI mineur	—60	—30
Op. 32. Une tabatière à musique. Valse-Badinage	1.—	—50
Op. 34. 3 Canons	1.—	—50
Op. 35. Variations sur un thème de Glinka	3.—	1.50
Op. 36. 3 Préludes. FA dièse majeur — SI bémol mineur — SOL majeur	1.—	—50
Op. 37. Etude	1.—	—50
Nicolas Artelboucheff.		
Op. 3. 2 Mazurkas. Complet	2.50	1.25
Séparément.		
No. 1. Es moll	1.—	—50
No. 2. As dur	1.50	—75

### Alexandre Borodine.

	M.	R.
Lo Prince Igor. Opéra en 4 actes avec prologue. Réduction pour Piano seul par F. Blumenfeld	12.—	6.—
Ouverture, Danses et Marches tirées de l'Opéra „Le Prince Igor“. Réduction par F. Blumenfeld.		
1. Ouverture	3.—	1.50
2. Danses No. 8 et 17	4.—	2.—
3. Marche polovtsienne	2.—	1.—
Scherzo du Quatuor en LA pour archets. Transcrit par Théodore Jadoul	2.—	1.—
Serenata alla spagnola du Quatuor sur le nom B-la-f. Transcrit par Théodore Jadoul	1.20	—60
Dans les Steppes de l'Asie centrale. (Eine Steppenskizze aus Mittel-Asien.) Esquisse symphonique. Transcrit par Théodore Jadoul	2.—	1.—

### Alexandre Glazounow.

Andante du 1 <sup>er</sup> Quatuor pour archets, Op. 1. Transcrit par Théodore Jadoul	1.20	—60
Op. 2. Suite sur le thème du nom diminutif russe „Sacha“. (Introduction et Prélude, Scherzo, Nocturne et Valse.)	4.50	2.25
Op. 10. 2 <sup>me</sup> Quatuor (en FA majeur) pour 2 Violons, Alto et Violoncelle. Réduction pour Piano à 2 mains par Henri Thiébaud	5.—	2.50
Op. 22. 2 Morceaux. Complet	2.—	1.—
Séparément.		
No. 1. Barcarolle	1.—	—50
No. 2. Novellette	1.—	—50
Op. 23. Walzer über das Thema „Sa-be-la“	1.50	—75
Op. 25. Prélude et 2 Mazurkas. Complet	4.—	2.—

Séparément.		
No. 1. Prélude	1.50	—75
No. 2. Mazurka No. I	1.50	—75
No. 3. Mazurka No. II	1.50	—75
Op. 31. 3 Etudes. Complet	3.50	1.75
Séparément.		
No. 1. Do majeure	1.50	—75
No. 2. Mi mineur	1.50	—75
No. 3. (La nuit.) Mi majeure	1.—	—50
Op. 36. Petite Valse	1.—	—50
Op. 37. Nocturne	1.—	—50
Op. 38. In modo religioso. Quatuor d'instruments à cuivre (Tromba in B, Corno in F, Trombone tenore, Trombone basso). Réduction pour Piano à 2 mains	—50	—25
Op. 40. Triumphant March on the occasion of the Worlds Columbian Exposition in Chicago 1893, composed for a grand Orchestra with Chorus (ad libitum). Piano Score	3.—	1.50
Op. 41. Grande Valse de concert	3.—	1.50
Op. 42. 3 Miniatures. Complet	3.—	1.50
Séparément.		
No. 1. Pastorale	1.—	—50
No. 2. Polka	1.50	—75
No. 3. Valse	1.—	—50
Op. 43. Valse de salon	2.—	1.—
Op. 47. 1 <sup>re</sup> Valse pour Orchestre. Transcription de concert pour Piano par Félix Blumenfeld	3.—	1.50
Op. 49. 3 Morceaux. Complet	2.—	1.—
Séparément.		
No. 1. Prélude	—80	—40
No. 2. Caprice-Impromptu	1.20	—60
No. 3. Gavotte	1.—	—50

### Alexandre Gretchaninow.

Op. 3. Pastels. 5 Morceaux miniatures. Complet	2.—	1.—
Séparément.		
No. 1. Plainte	—80	—40
No. 2. Méditation	—60	—30
No. 3. Chant d'automne	—60	—30
No. 4. Orago	—80	—40
No. 5. Nocturne	—80	—40

### M. P. Moussorgsky.

2 Clavierstücke.		
No. 1. Ein Kinderscherz	1.—	—50
No. 2. Intermezzo	—80	—40